

SUMMARY

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SUMMARY

Foujita Tsuguharu's Late-1920s Murals : The Creation of *Europeans Arriving in Japan* for the Maison du Japon

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Keywords; FOUJITA TSUGUHARU, LÉONARD FOUJITA, 1920s, PARIS, FINE ART, PAINTING, MURAL PAINTING, NUDE, CULTURAL EXCHANGE BETWEEN FRANCE AND JAPAN, REPRESENTATION OF THE IMAGE OF JAPAN

Foujita Tsuguharu (1886–1968), a Japanese artist who worked in Paris between the two world wars, is widely known for his *tableaux* of female nudes and cats which he painted in Paris in the 1920s and for his paintings of the Pacific War which he created in Japan. From the late-1920s to the 1930s, however, Foujita also created several murals in both Paris and Japan. One of these murals, *Europeans Arriving in Japan*, is a 1929 work commissioned for display in the Maison du Japon in Paris. Not only is *Europeans Arriving in Japan* Foujita's first "official" mural and one of his largest works, it marks the first time that Foujita drew images of Japan while he was living in a foreign country. In the summer of 2000, this mural was restored in a joint project involving specialists (including the author of this article) from Japan and France. In virtue of this project, we now know that Foujita spent almost two years completing this mural and a number of preparatory drawings and variations were identified.

By tracing the process of the creation of *Europeans Arriving in Japan*, this article will show how this work became a turning-point in Foujita's career, marking his transition from painting tranquil nudes in the beginning of 1920s to compositions with groups of human figures in the 1930s and during the war.

The Lectures on Japanese Poetry by Yone Noguchi : A Discussion on Haiku, Basho and Symbolism

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Keywords; THE SPIRIT OF JAPANESE POETRY (1914), NIHON SHIHKARON (日本詩歌論 1915), HAIKU (HOKKU), EPIGRAM, MATSUO BASHO, S. MALLARMÉ, W. PETER, SYMBOLISM, W. G. ASTON, B. H. CHAMBERLAIN, OKAKURA TENSIN

Yone NOGUCHI (1874–1947), best known in his role as a Japanese poet up until the

end of WWII, was first invited to England to give a series of lectures in 1914. The lectures he gave were about contemporary arguments in the context of Japanese poetry. His lecture, “Japanese Poetry” was delivered at a meeting of the Japan Society in London, and “Japanese Hokku Poetry” was given at Oxford University’s Magdalen College. These lectures were written up and published as: *The Spirit of Japanese Poetry*, John Murray, London, (1914) and they were then published in a Japanese language version: 『日本詩歌論』 (1915).

This paper aims to clarify what Noguchi argued, and to investigate the meaning and the reception of his argument.

In those lectures, Noguchi insisted that the very best poems are left “unwritten or sung in silence.” Noguchi discussed the spirit of Japanese poetry by citing Haiku, a form of poetry which had already stirred up the interest of Western writers. In particular, Noguchi introduced Matsuo Basho as the best Haiku poet. Noguchi argued those haiku poems which Western writers had been impressed with as the best of the genre. He then suggested that Basho’s haiku was much more spiritual and more true to the quest of a poet. Moreover, Noguchi referred to Stéphane Mallarmé by way of comparison to Basho, and explained the influences of Haiku upon the Symbolist movement in the literary world. His thinking was a big stimulus not only to his Western audience, but also to other interested Japanese readers.

Noguchi emerged first as a Japanese poet to reveal the tradition of Japanese poetry and its aesthetics, illustrating his lectures by various examples and concepts which had already been introduced by Basil Hall Chamberlain, Tenshin Okakura and others. What he discussed were not borrowed ideas but grounded in his own thinking. His discussions about the Japanese poetical tradition was favorably accepted in the English literary scene, and made some measurable impact on contemporary Japanese writers.

Zangiku (Late Chrysanthemums) in the Poems of SUGAWARA Michizane

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Keywords; SUGAWARA MICHIZANE, ZANGIKU, CLASSIC POEMS OF CHINA IN THE TANG DYNASTY, CHINESE POETRY WRITTEN BY JAPANESE, THE HEI-AN PERIOD, THE DIFFERENT SEASONS OF THE ZANGIKU IN JAPAN AND CHINA, THE CHONG YANG FESTIVAL 9TH SEP., THE CHRYSANTHEMUM ON 10TH SEP.

The term Zangiku was first found in Chinese poems in the Tang Dynasty. In Japan, SUGAWARA Michizane is the one who first used the term in his poetry. In effect, the term Zangiku was not used so frequently in Chinese poems. Yet, it was favorably used by Michizane and other poets in Japan.

The preceding studies show why the Zangiku was not popular in China. That is

because the word “ZAN” meant a lack of something or rot. Hence Zangiku means a rotten or the residual of chrysanthemum. However, some researchers began to think recently that since Michizane mentioned that “the chrysanthemum which is picked after Chong Yang festival is called Zangiku,” the word Zangiku did not necessarily mean a rotten or residual chrysanthemum. Moreover, some researchers think that the meaning of Zangiku is not the same in China and Japan. As mentioned above, there are a number of different interpretations on Zangiku. This article sheds the light on the difference in time at which poems were written. That is, while the poems which dealt with Zangiku in the Tang Dynasty were written in the 10th of September, Michizane wrote a poem on Zangiku around the end of September and October or even in winter. The article compares poems in China and Japan and argues the essential differences of the meaning of Zangiku between the two countries.

The Formative Process of “Manchuria” Illusion: On the So-called “Special Sentiments”

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Keywords; MANCHURIA, MANCHURIA CULTURE, SPECIAL SENTIMENTS, SPECIAL RIGHTS, LIFE LINE, SURVIVAL RIGHTS, INTERNATIONAL VIEW

Manchuria was formerly considered as the region having “special political relations” with Japan. It was also the place to which the Japanese had cherished some “special sentiments,” as symbolized by the nostalgia expressed in the song “Akai-yūhi.” This paper attempts to examine these relations and feelings, as well as the question that when and how they were formed historically.

The “special sentiments” of the Japanese about Manchuria was not so old. They were a kind of political consciousness emerged on the basis of the Japanese government’s claim for the nation’s “special sentiments” in Manchuria since the Russo-Japanese War in 1904-1905. As a matter of fact, the Japanese experiences in Manchuria were accompanied with the pain of innumerable killing, bloodshed, discrimination, and family dispersion. It was the cultural creativity as well as the peaceful experiences in the postwar era which transformed these prewar experiences into the kind of romanticism as revealed in “Akai-yūhi.”

Cooperation or an Enlightened Society : Gu Ding and the Greater East Asian War

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Keywords; MANCHUKUO, COOPERATION, GREATER EAST ASIA LITERARY CONFERENCE (DAITŌA BUNGAKUSHA TAIKAI), GREATER EAST ASIAN WAR (Daitōa SENSŌ), RACIAL Harmony (Minzoku KYŌWA), FULFILLMENT OF HOLY WAR (SEISEN KANSUI), DEVILISH ENGLAND AND AMERICA (KICHIKU BEIEI)

Gu Ding (Gū Ding 1914-1964) a major Chinese writer active in Manchukuo (1932-1945) and well received in Japan, was imprisoned in 1958 by the People's Republic of China as a "rightist" and "counterrevolutionary." He was cleared of these charges posthumously in 1979. At present, Chinese scholarship is still divided on whether he was patriotic or reactionary.

One should consider his efforts to establish literature in Manchukuo. He published literary magazines, such as *Ming Ming* (MíngMíng) and *Yi Wen Zhi* (Yì Wén Zhì), and promoted literary movements such as "Write and Print (increase Chinese works)" and "Direction Without Direction (to write spontaneously)." .

He, however, attended the Greater East Asia Literary Conference three times from 1942 to 1944, and wrote novels emphasizing cooperative relations between Manchukuo and Japan, while criticizing America and Britain. In this paper, author analyzes his speeches delivered at these conferences and his articles on them, and makes it clear that Gu Ding's cooperative attitude is not in contradiction to his desire for an enlightened society.

Political Undercurrents at the Time of Formation of the Katō Takaaki Cabinet and Shidehara Diplomacy

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Keywords; KATŌ TAKAAKI, SAIONJI KINMOCHI, SHIDEHARA KIJŪRŌ, POLITICAL PARTY

This paper reconsiders Japanese political changes after the World War I toward the formation of Katō Takaaki Cabinet and Shidehara's diplomacy as a process of Japanese attempts at a first-class power and the internal and external conciliation. Japanese post-war politics was developed as a response to the rise of the Japanese international status and an interaction between internal and external political changes, which were followed by the two major party politics and diplomacy for international rapprochement in East Asia in the early Showa period. This paper focuses on the following three subjects to

support these historical interpretations.

Firstly, Katō Takaaki, as a diplomat and the party leader of Kenseikai, pursued a liberalist ideal that Japanese citizens should have a sense of independence and responsibility to carry out their national duties, which he thought Britain was a model, and Japan should pursue a first-class power. He, therefore, insisted that government should give people more positive political and legal rights to raise their national consciousness. On the other hand, Katō, as a Foreign Minister, took a firm stance against China during the World War I to establish Japan's superior position. Kato's foreign policy, however, was severely criticized by the Genrō (Japanese superior political leaders) because it deteriorated Japanese relations with the United States, Great Britain, and China.

Secondly, Saionji Kinmochi, a Genrō, tried to reconstruct the Seiyūkai Party which had been disunited after the assassination of Hara Takeshi in November 1921. He selected non-party cabinets after the resignation of the Takahashi Korekiyo Cabinet in June 1922, based on the calculation that the temporary experiences of the Seiyūkai as a governmental party without premiership would help the recovery of its ability to control the party and to govern. The Katō Tomosaburō Cabinet, the first non-party cabinet, gained high-evaluation by carrying out international obligations stipulated by the Washington Treaties of 1922, and by preparing to introduce universal suffrage in order to deal with social problems. They attempted to show a rather more positive posture to people's demands than the governmental party Seiyūkai. Seiyūkai, however, became increasingly disunited, split into two parties in 1924, and was defeated in the 15th general election that year by Kenseikai, which promised the enactment of the universal suffrage bill.

As a result, Saionji nominated Katō Takaaki for the next Prime Minister, and that meant Saionji developed his original plan of reconstruction of the Seiyūkai to promote the party cabinet politics as a response to national requests. It was also an attempt to make the Japanese internal political style suitable for a first-class power, in spite of his former low-evaluation of Katō's diplomacy.

Thirdly, Shidehara Kijūrō, the Foreign Minister of the Katō Takaaki Cabinet, also tried to change the style of Japanese foreign policy toward one suitable for the post-war Japanese international status, and parallel to the aforementioned internal political changes. When the civil war broke out in China in September 1924, Shidehara ordered Yoshizawa Kenkichi, the minister in China who recommended Shidehara to take some measures to support Chang Tso-lin, by not interfering, and informed the British Foreign Office that Japanese policy was based on the principle of non-interference. Shidehara, conscious of the ideals of the Washington Treaties in regards to the political and financial reconstruction of China, tried to apply international principles of sovereignty to raise Chinese governmental consciousness of international responsibility. This was regarded as an important premise of Chinese reconstruction and the stabilization of Japanese-Chinese relations. Saionji evaluated Shidehara's diplomacy, and raised his evaluation of the Katō Takaaki Cabinet as a whole. It made a large contribution to the establishment of the two major party politics in the early Showa period.

Imperial Enthronements as Tourist Attractions

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Keywords; IMPERIAL ENTHRONEMENTS AS TOURIST ATTRACTIONS, NOTICE BOARDS IN THE KYOTO-MACHIBURE SHU-SEI, DAJOU-E, IMPERIAL ENTHRONEMENT AND PROCESSION (SOKUI GYOKO-ZU BYOU-BU), EMPEROR MEISHO, "GARNITURES DETAILS FOR THE ENTHRONEMENT OF EMPEROR GO-SAKURAMACHI"

Despite common perceptions of the imperial court's distance from society, in fact it was not unusual for Tokugawa period commoners to watch certain parts of the imperial enthronement rites. It is clear from extant notice board (*machi-bure*) announcements that officials always informed Kyoto's populace of imperial rituals like *the Daijou-e*, *the Niname-sai*, and the enthronement itself. Commoners could not actually witness the Daijou-e, because it was a secret and sacred ritual for the imperial ancestors.

However, the enthronement was a public and popular event, and the official notices allowed commoners' access to see the ceremony. Up to one hundred men and two hundred women received admission tickets to enter the Kyoto Palace, and were allowed to enjoy the enthronement proceedings from near *Nikka-mon* gate. It is said that some gazed at the ceremony in wonder with tears having been moved by its solemnity. Others were noted as not being so enthusiastic about seeing the ceremony.

During the period of ceremonies, Kyoto residents were under certain restraints (they could not engage in noisy events that might include loud drumming and stage plays, and they had to be especially careful of fires), but it is certain to say that commoners were very interested in court ceremonial occasions.

Beyond the Nō Stage

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Keywords; Nō, Yōkyoku, LITERATURE, GOBAN-DATE, EXCLAMATORY MODE, NARRATIVE MODE, LYRICAL MODE, DRAMATIC MODE, SPECTACULAR MODE

As a performance art, Nō can never be appreciated in its entirety as a literary form divorced from the stage. Neither, however, can a Nō performance be appreciated in its entirety without a recognition of the often strong literary elements in the Nō text (*yōkyoku*) upon which the performance is based. Nō may be a dance, but it is a dance that tells a story, not an abstract visual presentation, and an understanding of the story

— that is to say, the parts of the performance that lie beyond the Nō stage, in the imagination of the audience — is required to understand the meaning of the dance. In other words, literary analysis of *yōkyoku* is an indispensable part of the understanding of Nō whether *yōkyoku* is approached as a text independent of the stage or strictly as a performance libretto. One effective guide to the literary analysis of *yōkyoku* is the categorization of Nō plays into the five-play program known as *goban-date* that reached its full development in the Edo period. Each category of play presupposes a certain mode of literary expression, and a knowledge of the category to which a play belongs can aid in determining the theme or mood expressed by the text and by the performance as a whole. The five categories and suggested definitions of the “mode” of each are as follows: 1. God Play (Exclamatory Mode), 2. Warrior Play (Narrative Mode), 3. Woman Play (Lyrical Mode), 4. Mad Play (Dramatic Mode), and 5. Demon Play (Spectacular Mode). Fourteen plays are analyzed here in terms of theme, imagery, and other traditional literary elements as they relate to category and “mode.”

Wearing as a Theme in Noh : Kureha and Nishikigi

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Keywords; NOH THEATER, ZEAMI, WEAVING IN NOH, KUREHA, NISHIKIGI

Zeami seems to have attributed great significance to motifs associated with cloth and weaving, since they appear repeatedly in his plays. After touching on examples from such plays as *Matsura*, *Furu*, and *Takasago*, this paper analyses *Kureha* to show how Zeami's conception of weaving as an image of ordered civilization itself corresponds to related ideas from elsewhere in the world. The paper then turns to *Nishikigi* (with attention also to *Kinuta*) as a play in which the sound of the loom conveys no longer peace and ease, but agony and despair.

Kanze Motomasa's *Yoroboshi*

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Keywords; ZEAMI, KANZE MOTOMASA, LEGEND OF SHUNTOKUMARU, TAKAYASU NO MICHITOSHI, YOROBOSHI, MANUSCRIPT OF ZEAMI, SHITENNŌJI TEMPLE, KUSE DANCE OF TENNŌJI, BLINDNESS, HŌZANJI TEMPLE OF MT. IKOMA

The play *Yoroboshi* is in the current repertoire of all five schools of Nō, and performances—even brilliant performances if one is lucky enough to see the right actor—are by no means rare. Zeami's treatise *Go-on* tells us that it was written by Kanze Motomasa.

In 1941, however, there was discovered a manuscript of the play in Zeami's hand that conveys the piece in the form that Motomasa originally gave it, and which is significantly different from the current version. We thus have two coexisting versions of *Yoroboshi*.

The central character, Yoroboshi, was born as Shuntokumaru, the son and heir of a man named Michitoshi from the village of Takayasu. Slandered by his stepmother, Shuntokumaru was expelled from his father's house. An excess of grief caused him to go blind, and now he lives as a beggar in the environs of the Tennōji Temple in Osaka, where he dances and sings in order to survive. Despite his miserable circumstances, this young man retains an almost mystical optimism owing to the poetic imagination he seems to have gained with the loss of his sight. Indeed, the blind young poet's imaginative flights are what give *Yoroboshi* its special power, and this is true of both the original Motomasa version and the play as it is now performed.

The current version of *Yoroboshi* is structured upon a stereotypical "reunion of parent and child" plot, and its only characters are that parent and child. The overall simplification of the piece throws into high relief the image of the lonely youth who has attained the serenity of Buddhist enlightenment. We might say it has been given a kind of poetic purity.

The Zeami holograph version, in contrast, brings on stage the wife of Shuntokumaru and the priests of the Tennōji, and conveys the bustle of the crowds who have converged on the temple for the celebration of the week of the vernal equinox. This lively setting helps clarify the image of Yoroboshi as an entertainer of the temple's pilgrims. The inclusion of this realistic background showing Yoroboshi as a man with a wife and a profession that supports him is the primary distinguishing characteristic of Motomasa's original work.

The second difference concerns the dramatic structure. Both versions end with the reunion of parent and child, but in the Zeami holograph text, the identity of Michitoshi is left vague until this final scene, and only at the moment of reunion is the beggar who calls himself "Yoroboshi" revealed to be Shuntokumaru. Thus, the original Motomasa play depends for its dramatic effect on surprise: in the final scene the audience is stunned to learn that the protagonist Yoroboshi is none other than the central character of the well-known "Shuntokumaru legend." Such "surprise dramaturgy," however, can work only once. It might be a success the first time, but the surprise is lost in subsequent viewings.

This may well be the reason that the Motomasa original was never heard of again following a single performance recorded three years after its creation. After a silence lasting anywhere from 150 to 200 years, there appeared a manuscript known as the *Muromachi-makki-hitsu mushōku bon*, in which the figure of the wife has already disappeared and the play begins with an unusual "double-*nanori*", in which the self-introduction (*nanori*) of the Tennōji Temple priest is preceded by that of Michitoshi.

Officially sanctioned performances of *Yoroboshi* are thought to date from the time of the Shōgun Tsunayoshi in the mid-Edo period. By then, the Tennōji priests had been done away with, and the only characters left were the father and son. The current shape of *Yoroboshi* used by the five schools of Nō traces its origin to those performances.

The point of this paper is to use the Zeami holograph text in order to read and elucidate Motomasa's long-ignored original *Yoroboshi*, which has remained obscured for so many years by the mists of history.

Three Hundred Years of Japanese Language Instruction and Japanese Studies in St. Petersburg

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Keywords: St. PETERSBURG, St. PETERSBURG UNIVERSITY, JAPANESE LANGUAGE EDUCATION, JAPANOLGY (JAPANESE STUDIES), DENBEI, PETER THE GREAT, RUSSO-JAPANESE RELATIONS

The history of Japanese language instruction and Japanese studies in St. Petersburg, Russia, traces back to the beginning of the eighteenth century, when Peter the Great summoned a shipwrecked Japanese sailor named Denbei to the capital. Denbei came by way of Siberia and Moscow, and when he arrived, the tsar had him begin a class in Japanese.

This shipwrecked Japanese continued to offer language instruction, with some interruptions, until the middle of the eighteenth century. In all of the world history there are few instances of someone teaching his native language in a far-away land almost wholly unknown to his own countrymen. And not only did Denbei teach, he also compiled a Russian-Japanese dictionary.

In 1870, Japanese language classes began at St. Petersburg University as an elective subject. Interpreters and officials who had come to Russia from Japan took turns serving as the instructors. A Department of Japanese was finally established in the end of the nineteenth century, and instruction in language and Japanology began in earnest. From this time, the university produced outstanding Russian scholars of Japanology, and the foundations of a "school" of Japanology (*Nihongakuha*) took shape.

The political conditions after the Russian Revolution, however, brought about a dark age. Many intellectuals who had the experience of studying abroad came under suspicion of being spies, and some died as a result of severe oppression. Among them were some distinguished Japanologists, and the field of Japanese studies suffered a heavy blow.

After World War II, studies of Japan once again gained strength, and the fields of research specialization came to include such disciplines as geography, folklore studies, and religious studies, in addition to language, literature, and history. Since the collapse of the Soviet Union, we have seen heightened interest all over Russia in Japanese

language and Japanese studies. At St. Petersburg University this year, we are marking the 107th anniversary of the establishment of the Department of Japanese, and we continue our educational and research activities as one of the Russia's premier institutions for Japanese studies.

Eugen Herrigel's "National Socialism and Philosophy" and "The Ethos of Samurai" : Japanese Translations and a Comment

Translation / AKISAWA Mieko (*Translator, Germany*)

Comment / YAMADA Shoji

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Keywords: EUGEN HERRIGEL, NAZIS, NATIONAL SOCIALISM, PHILOSOPHY, BUDŌ, BUSHIDŌ

This article consists of Japanese translations of "National Socialism and Philosophy" and "The Ethos of Samurai," written by German philosopher Eugen Herrigel (1884-1955) under Nazi's reign, and a comment on them.

"National Socialism and Philosophy" is a record of his address in which he discussed what kind of mission should be assigned for philosophy under the third empire reigned by Hitler. Herrigel assumed "blood" and "race" as premises of a spiritual life; he praised Nietzsche (1844-1900) as a philosopher of anti-positivism. He asserted that Nietzsche's philosophy included "Lord's and slave's spirit," and tried to justify discrimination of Jews in Germany as a refection of the dominate-dominated relationships.

"The Ethos of Samurai" is also a record of his address. He gave this address when Germany was losing the war. In his address, Herrigel admired Japanese Samurai spirit; supposedly, he gave a lecture of Budō and Bushidō underlay Kamikaze spirit of Japan as an allied country. Herrigel consistently asserted aesthetics of honored death, which he never discussed in his famous book of sublime Japanese culture: *Zen in the Art of Archery*.

These records have been forgotten even in Germany; of course, these are the first translations in Japanese, and would be valuable for the study of Japanology in Germany in the time of World War II.

Tracking Maps of Mori Kōan : A Report on an Investigation of the Hakodate City Central Library and the National Diet Library

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Keywords: HAKODATE CITY CENTRAL LIBRARY, NATIONAL DIET LIBRARY, MORI KŌAN

In this report you will find summarized results of my research on the newly discovered maps by Mori Kōan, which were found in the Hakodate City Central Library and the National Diet Library.

From the 7 pieces that are owned by the Hakodate City Central Library, I have been able to confirm from whom he received the maps and how he corrected and adjusted them. From the 85 pieces that are owned by the National Diet Library, it became clear that many sets of two maps were similar in shape and content.

Mori Kōan was a map researcher in the Mid-Edo period. He made maps with certain characteristics. His maps should be called “Intelligence Maps” as they differ in style from Hayashi Yoshinaga’s “Sightseeing Maps” and from Inō Tadataka’s “Survey Maps.” The details concerning this, I have described the details of my research in my article “Mori Kōan no Egaita Chizu” (“Maps drawn by Mori Kōan”), “Nichibunken Sōsho 29” (Nichibunken Japanese Studies Series, No. 29).

From this research I would like to mention two achievements. Firstly I found materials that strengthened my earlier conclusions, and secondly I gained a foothold in finding Mori’s motivation and ways of map making.

**Book Review : SONODA Hidehiro, ed., *Gyaku Ketsujo no Nihon Seikatsu Bunka*
(Japanese Lifestyles and Popular Cultures from the Viewpoint of “Reverse Absence”)**

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